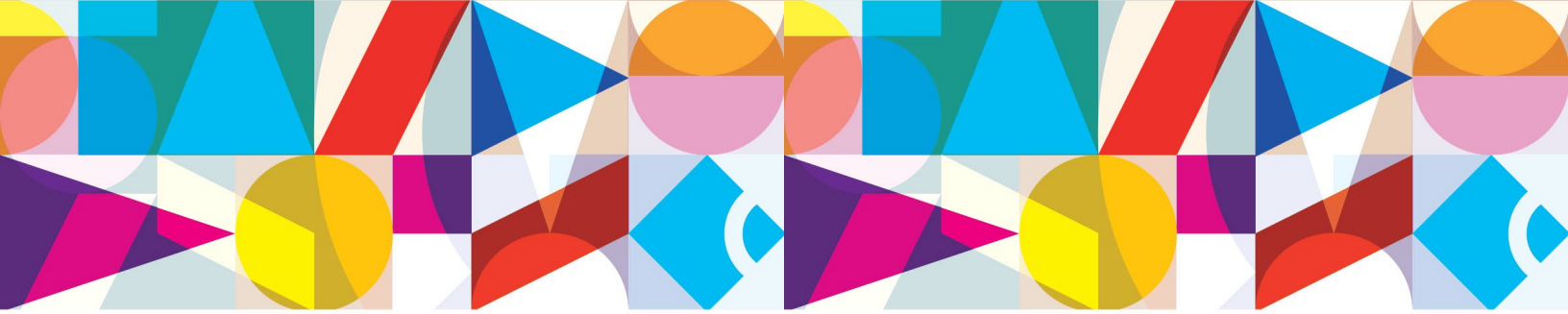


FALL

2021 NEWSLETTER

Kodály Society of Ontario





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KSO President's Message

Written by Kim Eyre

I recently saw a Facebook post that made me think. Perhaps you saw it too. Someone named Jeff Goins posted the following:

Do you know why birds sing just before dawn? Scientists believe it's to tell their mates that they made it through the night, as a way of saying, "I'm still here." Maybe that's why we sing, too, why we create art - as a way of saying, "I made it. I'm still here."

While I have not fact-checked this quote, or the person who posted it, it resonated with me. While we are still in the pandemic, I am beginning to see a light at the end of the tunnel. I have been double vaxxed for many months now. My social circle is widening, with appropriate precautions, and I am making music again. It feels so good to sing with my church choir (all double vaxxed, wearing singers masks and sitting 6 feet apart) and play with my concert band colleagues (all double vaxxed, sitting 6 feet apart and masked when not playing). I hope you, too, are beginning to experience these 'firsts' again.

While there are considerable drawbacks to endless Zoom meetings and teaching via Google classroom and the like, we have discovered some pluses. Hosting virtual workshops allows us to feature clinicians from outside the province and country. KSBC, KSNS and KSO have joined together to offer a series of workshops for the 2021-2022 academic year. KSO board member Lesley Pontarini shares some of the insights gleaned from Jennifer Moir's workshop A Kickstart for a New Year, held at the end of August. Jennifer joined

us from Helsinki, Finland and her discussion about mindfulness and being present provided excellent advice to both music teachers and their students.

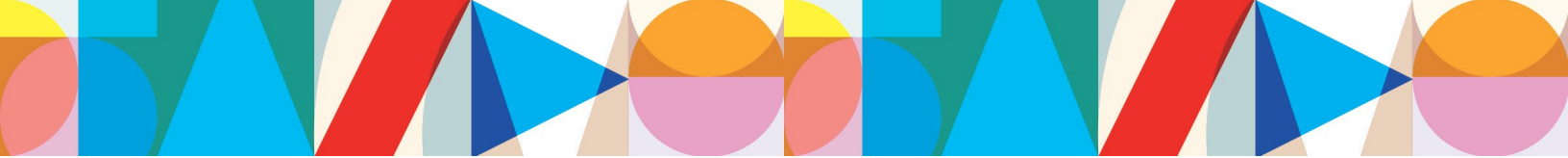
Guest contributor and President of the Kodály Society of Nova Scotia, Maureen Dunn summarizes the engaging workshop From Folk to Pop, presented by Dr. Georgia Newlin of Lewiston, Pennsylvania, USA. Although Georgia is a seasoned teacher, professor and clinician, it is heartwarming to witness her sincere excitement and engagement with all things music education.

Secondary school music teacher, PhD candidate, KSC and KSO board member, Sara Joy and her colleague, elementary school music teacher, Masters candidate and KSO board member, Chantel Vallier provide us with a snapshot of what teaching is like in autumn 2021 versus autumn 2020! Enjoy their inspiring messages!

In her spare time, KSO board member Gena Norbury has been busy reimagining and updating the KSO writing booklets. Although they are not quite ready to share yet, Gena provides us with a sneak peek. (We will keep you posted!)

We are sad to see Dr Gabriela Ocádiz leave the board. We thank her for her many contributions over the years and wish her well with future adventures. We are delighted to welcome new board member, Carly Aguiar. Get to know her later in this issue.

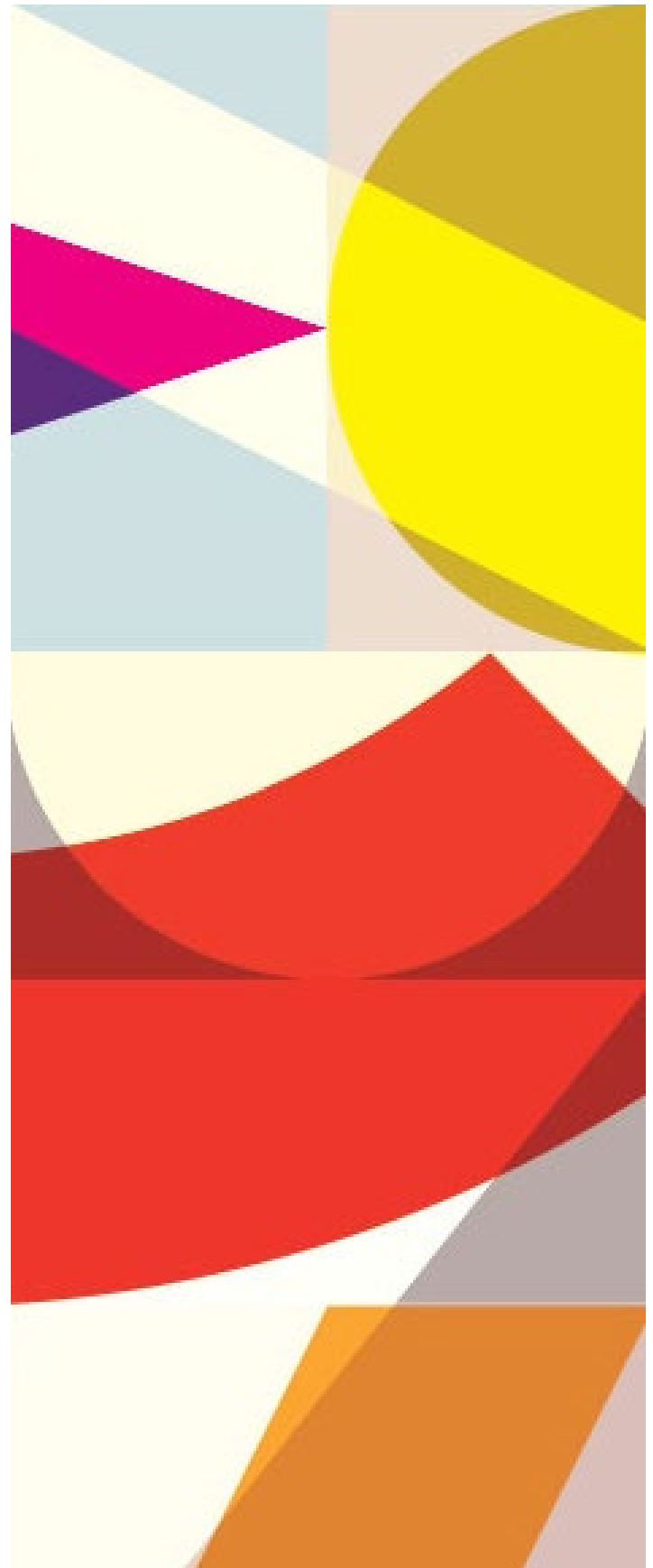
Finally, we share upcoming workshop



and conference opportunities! See the advertisements in the newsletter.

- First up is the OMEA virtual conference Con Fuoco, with KSO's own Gena Norbury and Lesley Pontarini as Co-Chairs. (Nov 5 - 7, 2021)
- KSC presents a virtual workshop with Dr. László Nemes, Director of the Kodály Institute in Kecskémet, Hungary on Nov 13, 2021. This workshop is free for current KSC and branch members, but you must register. The Development of Part-Singing in the Choral Rehearsal is not to be missed!
- For music teachers who teach in French, KSC presents La voix chantée des enfants with Julie Dufresne (QC) virtually on Jan 22, 2022. Again, this workshop is free for current KSC and branch members. Registration information coming soon!
- Sing! Sing! Sing! is an in-person choral workshop opportunity offered by the KSBC on Feb 25 - 26, 2022 in beautiful Campbell River, BC.
- Babette Lightner, from the US, offers a video series called Empowered Body: From Alignment to Aliveness, in conjunction with The Centre for Sound Music Education, in Finland. Payment is by donation.
- Finally, I announce the return of the Kodály Levels Courses to the Don Wright Faculty of Music, Western University this July 4 - 15, 2022!

Looking at the professional development opportunities listed above gives me hope for the future of music education in Canada. We're still here! We **will** make it!



Hope for the Future of Music Education

by Chantel Vallier



Each story, and situation, during the pandemic is unique and personal to the person telling it. Differences in how music is being taught exist between school boards throughout Ontario. Differences also exist in schools down the road from each other. It comes down to the physical space of where you are teaching and the policies in place. While the situation with my allotment of music teaching time has decreased since the beginning of the pandemic; the need for music education in schools still exists.

This year feels more hopeful as the sound of children's voices singing fills the music room after a year of body percussion and travelling on a cart. While we are still playing adapted singing games, the fact that we can sing socially distanced and indoors in the music room is a big deal. It's changed the flow of learning and brought some level of normalcy to me as a teacher. For our youngest students, it's a new experience as I guide them to find their singing voice through a variety of vocalizing exercises. The sheer delight and giggles that come from my students make me smile. It's the joy of making music. Students still stop me in the hallways to ask when our next lesson is and although we may only see each other once a week for music, the time we spend together has value and means something. It's about being together and joining in song.

For some of us, virtual teaching continues but we continue to focus on the learners in front of us. It's taken time to stop thinking about what I want the technology to do and focus on what the technology is designed for. When I was able to let go of recreating the classroom experience and put my virtual students at the centre of my work, I came to realize that at the heart of the experience is the joy and experience of students learning together. The situation of online learning may not be ideal, but the need for feeling connected is there and music-making can offer this.

This year is not without its challenges, but educators are continuing to do their best for students. It brings hope to the future of music education and the advocacy work ahead.

Poco a Poco: A Look at Secondary School Teaching 21/22

by Sara Joy

Before diving into describing my current teaching situation, I must first remember what secondary school teaching was like in the 2020-2021 school year. On the first day of classes, I walked into my new classroom which had been set up with ten desks, each six feet apart. The desks in the front row had plexiglass shields and I spent my instructional time behind a line of yellow and black caution tape, teaching behind a standing desk with my own large plexiglass shield. There was no singing or wind playing indoors. The hallway was almost always absent of live music making. If vivace described teaching music before Covid-19, last year was sotto voce. Hushed. Muted.

Already this year there is a marked difference. The practice rooms are being used again. Students have performed for outdoor events. Singing with masks while maintaining social distancing means we can sing indoors during class and choir rehearsals. Playing with instrument bags, musicians masks, and bell covers makes for an odd-looking ensemble but one that can play together. I welcome hearing the cacophony of sounds every day - even when it includes the students trying to figure out who can play the loudest note on the trombone. While we may have wished for a Da Capo to the size and volume of music programs pre-pandemic, the crescendo, poco a poco, still does wonders for the enthusiasm of educators and students alike.



Photo taken before COVID-19.

From Folk to Pop Music

with Georgia Newlin

by Maureen Dunn (President, KSNS)

The second in a series of virtual workshops being co-offered by the KSBC, KSO, & KSNS, in partnership with the Kodály Society of Canada, took place in living rooms and decks across the country on Saturday, September 18th with clinician Georgia A. Newlin, DMA. Currently an independent Music Education Consultant living in Lewisburg, Pennsylvania, USA, Georgia Newlin's career has had her teaching all levels from early childhood to the collegiate level. She is sought after as a conductor for choral festivals, as a clinician for choral workshops & reading sessions, and as a consultant for curriculum planning. Canada last welcomed Dr. Newlin as a presenter at the 23rd International Kodály Symposium hosted by KSC in Camrose, Alberta, August 2017 – a time that she says brings back warm memories.

When not being an in-demand presenter, Georgia Newlin LOVES listening to all genres of music, all of the time! Over the years, she has gathered together an extensive list of repertoire where folk and pop songs intersect and that she has successfully integrated into her music program. Lucky for those in attendance, she shared these songs, along with suggested activities to accompany them, in this workshop entitled From Folk to Pop Music.

We learned that one of the simplest ways to connect folk to pop music (and music of all genres) is through the use of well-loved games. Georgia interwove activities with the familiar game Snail, Snail/Caracol, Caracol to Beethoven's Turkish March, as well as with Zapatito Blanco to Los Lobos' La Bamba (1958).

Further, singing games are a super way to transition from folk music to improvisational activities in pop music, as shared with the rhythms in Cheki Morena being a springboard for improvisational work using Madlib's Get Money (2015) or Wilson Picket's Land of 1000 Dances (1966). Lots of fun!

Pop songs can serve as a solid platform to build upon part-work skills. The chorus in R.E.M.'s Man on the Moon (1992) highlights the use of echo and call/response, reinforcing these concepts through the use of this recently used song in the popular Captain Marvel movie. Maroon 5 builds their whole song Memories (2019) around a singable basso continuo. Bass-line singing and vocal chording works really well the 12-bar blues format, as Blind Willie McTell's song Statesboro Blues (1928), recorded by the Allman Brothers (1971), demonstrates. Georgia suggests for students to pick a favourite pop



song, derive its chord structure (with teacher guidance or by the teacher alone), and then perform either bass-line singing or vocal chording along to the melody. Again, so much fun!

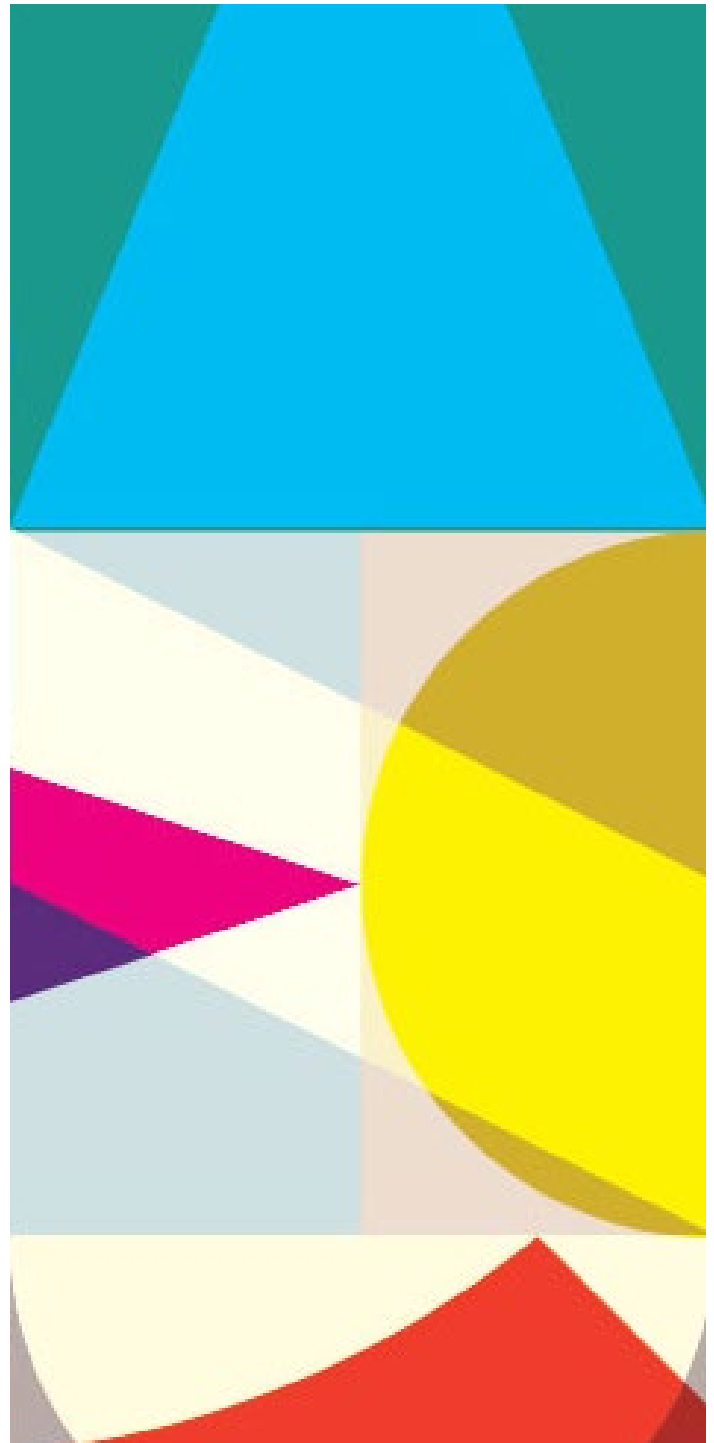
In a segment actually called “Just For Fun”, Georgia Newlin shared pop songs that she has collected over the years that have several versions by various singers, making a wonderful exercise in comparisons for older learners. Also included here were pop songs that had deep connections to children’s songs and hand-clapping games. Just a few examples were the Drifter’s Money Honey (1953), recognizable as My Landlord; Chubby Checker’s Hey Bobba Needle (1964), known as Bob-a-Needle; and Rufus Thomas’ Walkin’ the Dog (1963), with the very familiar words to Miss Mary Mack.

In a nod to the host country for this workshop, Georgia’s final section was called “Just Because We Can(ada)” where she ended her workshop with a live recording of Newfoundland’s Great Big Sea singing Donkey Riding (2005). She reminded us just how rich this song is in providing so many opportunities for student learning with regards to form and function, but most importantly of all, the amount of joy the song can bring to any classroom setting!

Embedded throughout the workshop were opportunities for participant questions and discussion items, which varied in topic from the use of beat function rhythm syllables to how to approach sensitive subject matter in both folk and pop songs to current traditions of student handclapping games in schoolyards. As always, this was a much-appreciated component of the workshop for all present.

At the outset of the workshop, Georgia Newlin reminded us that as children grow with language literacy, not only should their music literacy increase, but also their breadth of understanding of music genres. She ponders

the vast amount of music that has been written in the fifty-four years since Zoltán Kodály’s death in 1967 and what he would have considered to be masterpieces. Georgia asserts that Queen’s album A Night at the Opera would surely be a contender!



A Kickstart for a New Year!

with **JENNIFER MOIR**

by Lesley Pontarini

In 2020, the Kodály Society of Ontario generously offered a free membership to anyone interested in receiving support during a very difficult year. Included with this offer was access to 4 virtual workshops. Participants from Canada and beyond came together on August 31st to spend time with Jennifer Moir. Jennifer conducted choirs, taught voice, and choral conducting at Western University for more than 20 years. She served on faculty with The Voice Care Network, and founded the Kaleid Choral Festival, which she continues to serve as artistic director. Jennifer currently conducts, teaches voice, and facilitates programming for community engagement through courses in global choir and global choir leadership, pedagogy and well-being at the University of the Arts, Helsinki, in the Global Music Department of the Sibelius Academy. She is regularly invited to be a guest artist and clinician at festivals, workshops and performances in Europe, Scandinavia, and North America. Jennifer believes that the foundation for excellence depends on the well-being of the individual - from the quality of the music itself to the ability of the music-making experience to leave every person enriched, inspired and alive. Her wellness workshop came at the perfect time as we all started to feel the business that comes at the end of the summer with the beginning of a new school year around the corner.

Jennifer provided us with tips to ensure wellness while in a classroom environment, both in person and online. She facilitated a virtual locating meditation by getting us

orientated in our physical time and space. While looking away from our screens, she asked us to focus on something far away, and take in our surroundings to help us be present. Then, with our eyes closed (since our sense of sight tends to dominate and override our sensitivity), we let the sounds around us come into our awareness. Going deeper, we began to consider the sensations that we were experiencing. She highlighted that the same orientating and relocating exercises could be done while working with our students.



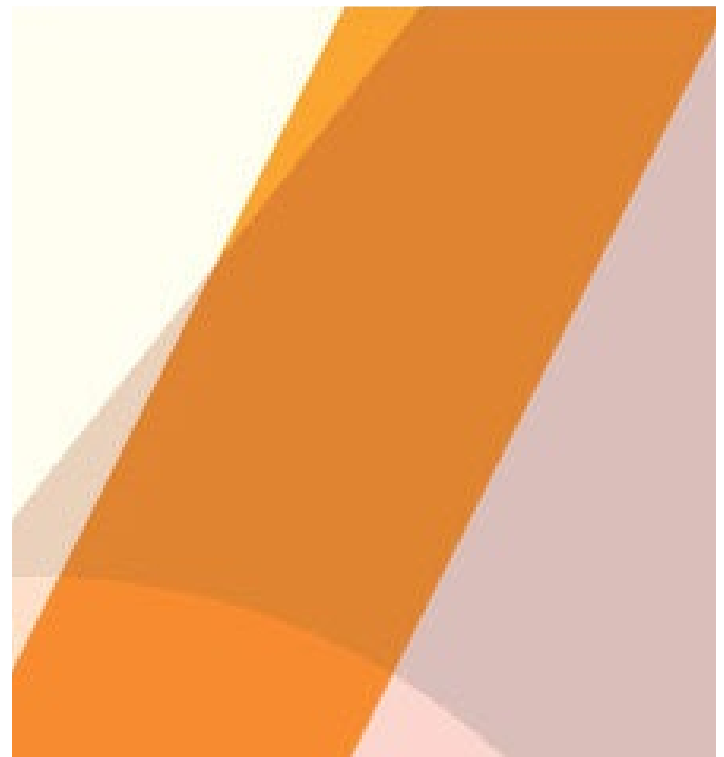
Jennifer discussed the difference between the “doing mind” and the “receiving mind”. The doing mind includes actions like getting tasks done or starting a project. The receiving mind takes in information, assistance, and enjoyment. Jennifer mentioned that the doing and receiving minds are both incredibly important and valid, and she personally needs to have balance between the two to feel like her best self. Most music educators are in tune with their doing mind, but we must learn how to exercise our receiving mind for healing and balance. She encouraged us to regularly take a temperature reading and to slow down our doing mind to be able to come back to the receiving mind.

To create a sense of community within our group, Jennifer asked us a series of questions, and recommended that these questions be posed to our students as questions of the day. Try asking these questions to your students and participate along with them to help you stay in the present moment:

1. One way I experience myself as a receiver is...
2. One way I can make space for inspiration is...
3. One way that I am going to make space to feel refreshed today is...
4. One way I experience wellness is...
5. One way I like to block wellness is...
6. When I reflect on this past year, and all the challenges that arose, what lessons have I learned about wellness that I'd like to share?

The timing of Jennifer Moir's workshop couldn't have been better as many of us reactivate

our “doing mind” and get back into the swing of our busy teaching schedules. Rather than getting ahead of ourselves and worrying about the future and what the new school year could bring or dwelling in the past and wishing we had done something differently, Jennifer helped us learn strategies to be fully present in the current moment. Participants left the workshop feeling inspired and rejuvenated! Thanks to the Kodály Society of Canada, the Kodály Society of Ontario, KSO's President Kim Eyre as well as KSO and KSC Director Sara Joy for organizing this much needed workshop! Stay tuned for more virtual workshops, including our next workshop on November 13th, 2021, at 12:00pm with Dr. László Nemes, Director of the Kodaly Institute in Kecskemet, Hungary. His topic is the development of part-singing skills in the choral rehearsal. Our winter workshop schedule is still being finalized, but music teachers who teach in French, rejoice! We have a workshop planned just for you! Presenter Julie Dufresne (Quebec) will present on the children's singing voice on Saturday, January 22, 2022. (See the postcard later in this newsletter.)





Like Netflix, but Even Better!

A Year in Review

by Kim Eyre

Looking for some inspiration? Remembering something great in one of the past KSC workshops, but not enough of the content to implement it? We have good news for you! The following workshops from 2020 and 2021 are available for viewing in the Members Only section of the KSC website. (If you don't remember the passcode, please email your provincial President!)

- **From Folk to Pop** (October 2021)
Dr. Georgia Newlin
- **Love, Hope & Covid: Reimagining Music Class for Online and Physically Distanced Contexts** (March 2021)
Minami Cohen
- **Des ressources en ligne pour enseigner la musique en français** (Online French Resources to Teach Music in French) (January 2021)
Catherine Tardif
- **Teaching at a Distance: Keeping Music Class Meaningful** (October 2020)
Denise Gagne
- **Fine Arts eCademy: Integrated Fine Arts Learning in a Blended Program** (September 2020)
Jennifer Forsland & Jamie Dobbs

In addition to the videos, access to past editions of Alla Breve, provincial newsletters, and many historical resources are available for your reading enjoyment and education.

KSO Music Writing Booklets

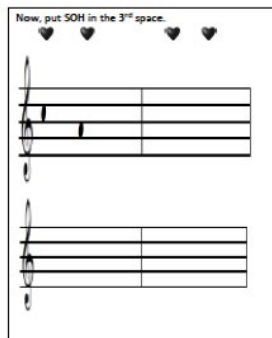
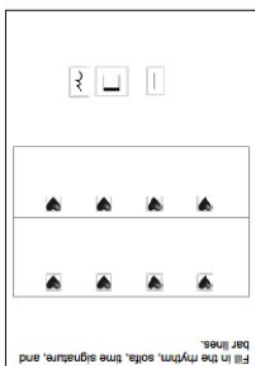
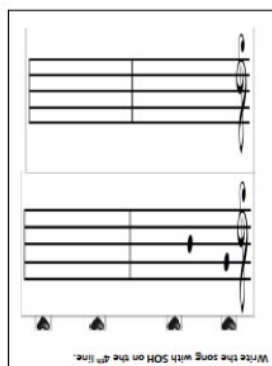
by Gena Norbury

Over the past few months, the Kodály Society of Ontario has been working to update and redesign their three sets of song booklets. The need to include more song repertoire, review previous songs used for concerns, and prepare them for digital distribution were the key components of this redesign process. These booklets will now include a preface with an explanation of 'how' to use the materials inside allowing for more accessibility for all educators. The booklets contain the following items for the student:

- rhythmic and melodic dictation pages
- a variety of songs cards at varying levels
- worksheets (specific musical terminology)
- templates of each in variety of time signatures

KSO director, Gena Norbury, has completed the first set which has now been created in pdf format for sending electronically, as well as in printed format. Final distribution details are still being worked out. Set number 2 and 3 are nearly complete and should be available soon! More news to follow.

The following pictures demonstrate some of the material that can be found in these booklets (reduced in size).



Rain, Rain in C = so



Rhythmic Composition in 4/4 meter



SEE SAW

Write the rhythms of 'See Saw' under the hearts below.

| | | | |
|-----|-----|--------|------|
| ♥ | ♥ | ♥ | ♥ |
| | | ┌ | |
| See | saw | up and | down |



| | | | |
|--------|---------|--------|---------|
| ♥ | ♥ | ♥ | ♥ |
| In the | sky and | on the | ground. |

| | | | |
|-----|-----|--------|------|
| ♥ | ♥ | ♥ | ♥ |
| See | saw | up and | down |

| | | | |
|--------|---------|--------|---------|
| ♥ | ♥ | ♥ | ♥ |
| In the | sky and | on the | ground. |

Colour the accented notes and mark an accent symbol above them.



| | | | |
|---|---|---|---|
| ♥ | ♥ | ♥ | ♥ |
| | | | |
| | | | |
| | | | |
| | | | |

Fill in the rhythm and notes of the song.

| | | | |
|---|---|---|---|
| ♥ | ♥ | ♥ | ♥ |
| | | | |
| | | | |
| | | | |
| | | | |

Fill in the rhythm of the song.

Put the note heads on the staff.

NAME: _____
CLASS: _____

Learning accent as well as rhythmic writing

Sample template for 2/4 meter

Editor's Note: Once final details are worked out, we will spread the word. Many thanks to Gena for undertaking this much needed, but time intensive project!



KSO Board Member Changes

We thank Gabriela Ocadiz for her work on the board and wish her well with future projects! We are very pleased to welcome a new board member, Carly Aguiar.

Carly is an Elementary Music Teacher with the London District Catholic School Board. She studied Music Education and Orchestral Performance on harp under Sarah Davidson, Lori Gemmell, and Sharlene Wallace at Wilfrid Laurier University. She obtained her Bachelor of Education at York University. She teaches harp and beginner piano lessons out of her private studio and performs both as a soloist and in chamber ensembles. Carly is passionate about providing a quality music education where every student can build relationships, collaborate, be creative, and see themselves reflected in what they are learning.



Carly Aguiar; new KSO Board Member.





Kodály Society of Canada
Société Kodály du Canada



Kodály Society of
British Columbia

Sing! Sing! Sing!

An Island Choral Retreat

February 25-26 Campbell River, B.C.

Relax, rejuvenate, re-voice at this weekend of celebration of everything choral. Starting with an evening of choral singing, followed by a day of Kodály - inspired choral workshops for directors, singers, and music educators. Local and National clinicians will be featured, all in the beautiful coastal setting of Campbell River.

Come and join the Kodály Society of Canada, the Kodály Society of B.C. and Campbell River Music Educators' Association for a cozy winter escape weekend and the welcome return of voices raised in song!

Enjoy your guaranteed ocean view room and complimentary breakfast at the Anchore Inn & Suites for only \$89 per night (book before Jan 31 for special rate).

Further details and registration information will be available on the KSBC website later this fall.

www.kodalysofcanada.ca/ksbc-1

Kodály Society of Canada Online Workshop Series for K-12 Music Educators

*Featuring Dr. László Nemes, Director Liszt Academy -
Kodály Institute, Chair – Department of Music Pedagogy,
Hungary*

The Development of Part-Singing Skills in the Choral
Rehearsal

Saturday, November 13, 2021

9:00am (BC) / 10:00 (AB) / 11am (MB) / 12 (ON & QB) / 1pm (NS)

The development of part-singing skills in the classroom and in the choral rehearsal. This workshop will present participants with methodological guidance in regards to the sequential development of polyphonic skills of young singers. The repertoire will consist of simple children's songs, folksongs canons, Kodály's two-part singing exercises and choral works.

Dr. László Norbert Nemes is currently professor at the Liszt Ferenc Academy of Music in Budapest and director of the International Kodály Institute of the Liszt Academy. His main areas of expertise are the theory and the practice of the Kodály Concept, musicianship training according to the Kodály Concept, choral conducting and choral music education. His most recent publications include the chapter on Kodály's music pedagogical work in The Oxford Handbook of Choral Pedagogy, published in 2017 by Oxford University Press. Besides teaching László maintains an active career as a choral conductor. 2005. In March 2017 he was decorated with the Golden Cross of the Hungarian Cross of Merit.



Registration & information at
www.kodalysofcanada.ca

***FREE for current members of the Kodály Society of Canada**



Kodály Society of
British Columbia



Kodály Society
of Ontario



Kodály Society
of Nova Scotia



kodály Society of Canada
Société Kodály du Canada


Klara & Oscar
Bookbinder
ESTABLISHED 1988

Série d'ateliers en ligne de la Société Kodály du Canada pour les éducateurs de musique

La voix chantée des enfants

avec Julie Dufresne

samedi, 22 janvier, 2022

10h (C.B.) / 11h (AB) / 12h (MB) / 13h (ON & QB) / 14 (N.É.)

Venez découvrir des exercices et des trucs de techniques vocales pour les enfants. Nous explorerons :

- les caractéristiques spécifiques de la voix des enfants
- des exercices pour mieux contrôler sa voix (respiration et vocalises)
- des façons de les amener à mieux chanter en chœur, dans un contexte scolaire

La chef de chœur et mezzo-soprano Julie Dufresne dirige des chœurs depuis maintenant vingt ans. Depuis 2012, elle est chargée de cours pour l'enseignement de la techniques vocales pour chefs de chœur à l'Université de Sherbrooke. Elle dirige plusieurs chœurs dont Les Sympholies vocales et est assistante chef de l'ensemble Le Chœur de chambre du Québec. Elle est aussi adjointe à la direction des Petites voix du plateau, un chœur d'enfants de plus de 130 choristes et est chef du chœur du Collègue Bois-de-Boulogne. En plus de ses qualités de pédagogue, sa solide formation vocale constitue un atout à sa direction.



Inscription et informations à
www.kodalysofcanada.ca

*GRATUIT pour les membres actuels de la Société Kodály du Canada



Kodály Society of Canada
Société Kodály du Canada

Klara & Oscar
Bookbinder
LEGACY FUND



A VIDEO SERIES FOR MUSIC PRACTITIONERS

EMPOWERED

BODY:

FROM ALIGNMENT - TO
ALIVENESS



BABETTE LIGHTNER

CENTRE FOR SOUND MUSIC EDUCATION

More details at soundmusiceducation.com

SESSION 1

In Touch with Myself

Sensations in Translation

An exploration of body as a
foundation and valid source of
information and knowledge.

SESSION 2

Roots - Standing My Ground

Experience new ways of
knowing myself and my
allies to feel rooted and free
to stand on the earth, not my
feet.

SESSION 3

Wings - Breath and Action

Experience new ways of
liberating myself from their
legs and my arms. Then they
grow. I am a breathing being.
Can I hear them?

An accompanying study guide includes introductory material, questions to guide personal inquiry, application questions and suggestions for exploration and links to related resources.

Work at your own pace video series culminating with a Zoom session for all participants. Release starting on October 12th.

Pay what you can





KODÁLY CERTIFICATION PROGRAM

Levels I, II & III

JULY 4–15, 2022

Faculty

Dr. Cathy Benedict
Dr. Kim Eyre
Dr. Eila Peterson
Dr. Laurel Forshaw



**Western
Music**

Don Wright Faculty of Music

music.uwo.ca/outreach/music-education

KODÁLY CERTIFICATION PROGRAM Levels I, II & III

In this two-week intensive program, participants will strengthen their personal musicianship and pedagogical skills with content grounded in a contemporary understanding of the philosophy inspired by Zoltán Kodály. This program is certified by the Kodály Society of Canada.

PARTICIPANTS WILL

- Strengthen understanding of a Kodály-based pedagogical sequence and its connections to the Ontario curriculum
- Explore activities that assist children's growth in singing, playing, reading, writing, moving, listening and creating music
- Strengthen personal musicianship skills
- Immerse themselves in global folk music and music literature for use in classroom and community teaching

NEW FOR 2022

- **Primary Junior Vocal Music Part 1 Additional Qualification (AQ)**, Faculty of Education, Western University

This program will only be taught in a face-to-face format and will be cancelled if COVID-19 restrictions do not allow for face-to-face instruction.

More information and online registration
music.uwo.ca/outreach/music-education

Western Music

Don Wright Faculty of Music

Program Co-ordinators

Cathy Benedict cbenedi3@uwo.ca

Kim Eyre aeyre@uwo.ca

